

FDBK

STEVE BATES

May 2 - 25 / 2012

CLAUDINE AND STEPHEN BRONFMAN FELLOW IN CONTEMPORARY ART 2010

+ / - / 2012

Video, sound, 15 min 58 sec, 14 min 22 sec
Plasma screens, media players, radio transmitter, antenna

Two plasma screens, side by side, play back a performance rendered in low resolution, high contrast, black and white video of a guitarist playing an improvised feedback performance. The piece is only heard over low-power radio broadcast in the gallery environs. + / - refers to the two forms of feedback; positive and negative.

Aiming at some point in the future / 2012

Video projection, no sound. 12 min 46 sec. looped / Projection vidéo, sans son. 12 min 46 sec
Media player, projector

Documentation of the artist attempting to hold his reflected image in place with two mirror tiles facing a large plasma screen and camera. The piece references World War II era research into developing more reliable human/machine systems for shooting down enemy planes and early video art feedback experiments.

All individual clock ticks / 2012

Object
Glass, fluorescent lights. 60.96 cm x 91.44 cm

Two texts describing feedback loops are etched into mirrors. One is by Virginia Woolf (The Waves), the other by French philosophical journal, Tiqqun (The Cybernetic Hypothesis). The mirrors are installed facing each other creating an infinite reflection rendering legibility difficult. To read the text, the viewer stands in front of each mirror breaking this optical feedback loop.

Clarinets for Shannon (A Broadcast to the Dead) / 2012

Radio broadcast, 20 min 00 sec
CD player, radio transmitter, antenna

A sound piece made for radio broadcast using clarinet and feedback. Claude Shannon, generally acknowledged as the founder of communication theory, was an avid clarinetist. The piece is only heard over low-power radio broadcast in the gallery environs. The broadcast references Shannon's holistic interests and early radiophonic experiments to communicate with the dead.

Diminishing Returns (I-IV) / 2012

Prints
Inkjet on paper, 50.8 cm x 50.8 cm

Each framed image is a 4,000 dpi scan of a mirror tile. The reflection of the mirror back onto the scanning device leaves only a black square with the odd trace of the internal mechanism.

Feedback for a Black Box / 2012

Projection, sound.
Projector, mixer, microphones, audio to video converter, subwoofer

Live feeds from three microphones amplifying the gallery's ventilation system are fed into a mixer. Airborne sound from the fresh air intake, vibration from the ductwork, and an electromagnetic signal from the thermostat are collected. The mixer is attached to a device that converts audio signals to a video signal. This signal is then sent to a projector that fills the back wall of the gallery space displaying the frequency and intensity of the signal in varying degrees of color and luminosity.

A Single Glass of Water Lights the World / 2012

Installation
Felt, drywall, plywood, light, sound to light modulator, wiring

A small room is constructed in the middle of the gallery space. The walls are covered with dark grey felt. In the room, a bare light is installed. The light is continually modulating in intensity, driven by the sound track of Jean Cocteau's Orphée.

Euphoria/Self-Annihilation / 2012

Vinyl record, 9 min 39 sec
12" vinyl record with mirror cover. Edition of 5. 30.48 cm x 30.48 cm

Composition of feedback cut into the A-side of a vinyl record. The B-side is etched with the words, "The Cultural Logic of Late Noise". Title and text borrowed from Fredric Jameson's, "Postmodernism, or The Cultural Logic of Late Capitalism".

Missed Feedback / 2012

Object
Concert ticket. 2.54 cm x 7.62 cm

An un-used concert ticket for The Dead C, a band known for utilizing 'excessive' feedback in their music.

Reader Feedback / 2012

Text
Magazine

A text submission to international experimental music magazine, The Wire. Each issue invites readers to submit a top 15 chart of their own design as a form of reader feedback. The chart submitted, "Feedback 15 - Post-Metal Machine Music", consists of favourite songs prominently featuring guitar feedback and referencing the controversial feedback record, Metal Machine Music, released by Lou Reed in 1975.

The Institute of Best Management Practice Values Feedback In Employee Relations (A Lot)

Text in catalogue

All words with the exception of 'feedback' removed from Udai Pareek's article, Interpersonal Feedback: The Transaction for Mutuality, in the Indian Journal of Industrial Relations, Vol. 12, No. 3 (Jan., 1977), pp. 275-304, outlining the value of feedback in hierarchical employee relations. The excessive use of the word reveals a neurotic/manic tendency located within unequal power relations.

The World Fits Me Like A Glove / 2012

Sound recording, 14 min 47 sec
Audio player, headphones, headphone amplifier

Field recordings of the title phrase spoken in 100 different acoustic spaces. The recordings are examples of space 'fitting' oneself, a sort of acoustic feedback system where one's voice projects out and back again to the speaker revealing space and time.

Time Fold / 2012

Object, sound
Clock mechanism, audio mixer, headphones, feedback, contact microphone, delay pedal, wiring

The sound of a raw clock mechanism is fed into a mixer where its signal is re-diverted to a guitar delay effect pedal and back into the mixer again. Feedback is also introduced to the signal adding a residual echo to the resulting sound.

This note will not stay in its place / 2012

Object, sound
Piano wire, E-bow, anchors

A piano wire is stretched horizontally across a narrow shelf mounted on the gallery wall forming a stylized monochord. An "E-Bow" is placed over the string at one end causing it to sound/vibrate. An E-Bow acts on a principle of electromagnetic feedback between its internal circuit and the metal string. Between the two ends, a wooden bridge is placed. This determines the pitch of the note being played. The bracket is re-positioned throughout the exhibition with recordings taken of each setting for later use. The resulting notes operate outside of traditional tunings, thus the object engages the universal harmonic theories of Pythagoras while also suggesting their failings.

